

THE NEW YORKER, JULY 10 &amp; 17, 2006

17

---

## GALLERIES-CHELSEA

### CHRISTIAN HELLMICH

Painting about architecture has become popular to the point of excess, much the way seventies artists went overboard on the cube. But this young German painter's extremely well-crafted works breathe a bit of freshness into the genre. Planes of thick, industrially hued oil paint simulate sweeping expanses of floor or wall, modern cantilevers, and zigzagging parapets. Drips and splatters are visible in nooks and corners, creating the illusion of Expressionist abandon amid a highly controlled setting. Adding to this are the inches of surplus paint lapping off the edges of the canvases, contrasting with the picture plane, which has been squeegeed to precision. Altogether, it's a satisfying presentation that combines the rigor of architectural geometry with the luscious texture of painted surface. Through July 14. (Lehmann Maupin, 540 W. 26th St. 212-255-2923.)